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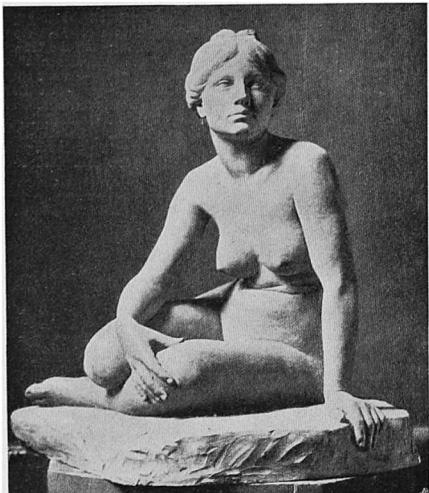
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ART NEWS FROM THE OLD WORLD

That the autumn art season in London has commenced in earnest may be gathered from the fact that no fewer than six "private views" took place on the same day in the West End, two of which are of exhibitions of considerable importance. The Royal Society of British Artists is certainly on the whole the most satisfactory of these exhibitions. Not only has last year's level been well maintained, but additional interest is given to it by the contributions of the two veteran painters, G. F. Watts and Holman Hunt—the first quite youthful and fresh in his portrait of Miss Lilian Mackintosh, one of the best works he has shown of late. Another pillar of strength for this society is Sir Wyke Bayliss, the president, whose vision of the "Interior of the Duomo, Florence," is rich and sumptuous, though hardly in accordance with facts as they may strike a more sober observer. Sir Wyke is seen to even greater advantage in his magnificent water-color of "The Duomo Perugia." It is difficult to imagine what has induced Wynford Dewhurst to paint so inferior a replica of his last year's success as his "La Creuse." He is the one English exponent of Claude Monet's methods, the use of pure dabs of primary colors, which at a certain distance blend into the tones intended by the artist. In the picture referred to these spots are so strong and "loud" that they never appear as anything but spots. Cailey Robinson's "Twilight" is as delicate and graceful as all the work that leaves his easel, but the figures are curiously angular and bodiless. Both in his oil-painting and in his water-colors, G. Lenfestey reveals himself as a landscapist of unusual power and breadth. It is a surprise to find Miss Kemp-Welch excelling in the rendering of a landscape background, while the horses in her "Forest Stream" are decidedly feeble. Attention should



MAIDEN SITTING
By Georg Schwestinger

also be called to 'Mr. Footed's decorative landscapes, the excellent portraits by W. Kneen and W. B. Thompson, C. Moore-Park's dogs, and W. Ertz's snow scenes.

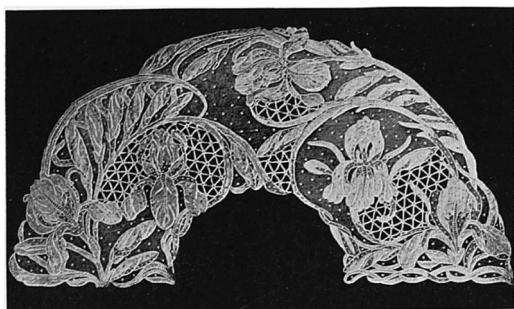
* The exhibition of the Royal Institute of Painters in Water-Colors is devoted to studies and sketches by members. The arrangement is such as cannot be too highly recommended. There is no overcrowding, and each artist's works are kept in a separate group. Yet the greater part of the drawings are hardly worth exhibiting. There are not more than about a dozen groups which can claim high artistic merit. The gem, perhaps, of the whole collection is J. Fulleylove's "Ville Franche," which might well hold its own in the company of the classics of the British water-color school. "Dreaming," by Lee Hankey, is almost touching in its expression of sweet immaturity. The frail body and thin arms of the girl are quite pathetic, and the coloring in this, as in all his other sketches, has the warm quality of vellum. Dudley Hardy again surprises one by the astonishing versatility of his brush, which is ever trying for new effects. His "Press Gang" marks quite a new departure, and is more suggestive of Rowlandson than of any modern painter. The "Division of Spoil" is one of those irresistibly comical French sporting scenes which no other artist knows how to render with such good-natured humor. Count Seckendorff's views of Venice, Claude Shepperson's "Waiting," and the president E. J. Gregory's "Before the Sitting—a Glance at the Paper," also deserve the highest praise.

* The new English Art Club's autumn show is less characteristic than usual. The young artists have either been overzealous in imitating French impressionist methods, or have become infatuated with the idea of painting homely and uninteresting women in ill-furnished



PITCHER DESIGN

By Wilhelm Zsolnay



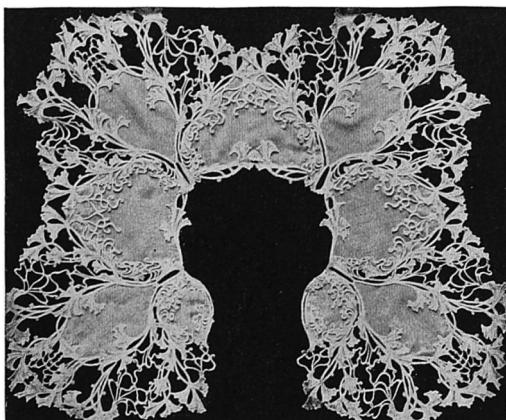
LACE COLLAR
By E. L. J. Tixier
Paris Salon, 1902

Bishop. William Orpen's "Chess Players" and a portrait of himself are vigorous works, of fine conception and excellent execution.

* An exhibition of American artists opened recently at the Silberberg Galleries in the Rue Taitbout, Paris. Many well-known painters were represented, including Edwin Weeks, F. A. Bridgman, Alexander Harrison, Albert D. Clarence, M. Gihon, Herbert H. Faulkner, and C. Crowninshield.

* The American and other art collectors who have loaned collections to the South Kensington museum have been notified that they must remove their paintings and other treasures within six months. The ostensible reason is, that the museum needs the space for its own art objects, but it is publicly said that the authorities have come to the conclusion that the museum is only being used to save storage fees. In this connection, Americans who objected to sending collections to the United States on account of the du-

rooms. Wilson Steer has a fine picture of the valley of the Severn, with rich mists, golden light, and magical effects of distance; and Moffat Lindner and James Henry have landscapes beautiful in color and tone. The best portrait group is Henry Tonks's picture of the three daughters of Edgar



LACE COLLAR
By Fernand Courteix
Paris Salon, 1902

ties have been singled out, and it is asserted that they now find themselves in a curious dilemma. Some of the owners have presented their collections to various museums rather than undertake their removal, which would entail considerable expense and trouble.

❖ The heads of the French School of Painters and Sculptors are



WALDKÜRE
By Ferdinand Keller

considering a scheme which, if carried out, may control the Société Nationale de Beaux Arts. They contemplate founding a society of artists whose exhibits will represent the best French art, and leave the salons to the rising artists. The effort will be to give young men a better show. Besides, as the Société Nationale offers no medals or certificates, all the promising students will return to the fold of the Société des Artistes Française. The new society intends

to buy or build a gallery, so that it can hold an exhibition at any time.

❖ A correspondent says the place which the Royal Academy should hold in the interest of Americans is, perhaps, not generally realized. To an American, Benjamin West, is directly due its foundation, and to-day, while none but British-born subjects are eligible to membership, Americans are admitted, on the ground that they are not regarded as foreigners, although all other nationalities are excluded, except as honorary members. In the present composition of the body the Americans, Sargent and Abbey, hold the title of Royal Academicicians, the former being a member of the council, while Shannon and Millet are associate artists. A fifth American member, George Henry Boughton—for an American he must be regarded after two decades of residence in the country, from his third to his twenty-fourth year—was created a Royal Academician in 1896.

❖ The American Art Association has bade good by to the Quai Conti, and is now installed at 74 Rue Notre Dame des Champs, near the corner of the Boulevards Raspail and Mont Parnasse. The new quarters are extensive and commodious, the place having been built by a well-known painter many years ago. The formal opening took place November 29th, with a Tombola entertainment.

❖ The more important finds made by the Austrian archæologists in Ephesus are temporarily lodged for exhibition in the "Tempel" of the Vienna Volksgarten. The latest of these is a rediscovered masterpiece of Greek sculpture which originally stood in the market-place of Ephesus. It represents a boy two or three years old, sitting upon the ground, and holding a duck with his left hand, and is supposed to have been a companion work to the "Boy with the Goose," by the sculptor Boëthus of Chalcedon, which was praised by Cicero and Pliny, but is only known through later copies.

❖ Franz von Lenbach, who is nearing the age of seventy, will probably never cross the Atlantic. Inducements have been held out to the famous painter to go to America for a portrait-making campaign, but he is well content to stay at his home in the outskirts of Munich, which is a veritable palace. All the work he cares to do comes to him, without effort on his part, for an artist who has painted the emperors of Germany for twenty years, Bismarck, and most of the noted statesmen of three reigns, needs no agent to secure orders. One of his comparatively recent portraits was that of Lady Curzon, and it is reported that Lord Curzon may stop at Munich, on his next journey from India, long enough for a few sittings. Lenbach's art collections, including old masters and modern canvases besides his own, are open to the public every afternoon.

❖ Théobald Chartran has been commissioned by the French government to paint a panel for the historical gallery at Versailles, representing the ceremony of the centenary of Victor Hugo at the Pantheon.